



Kharag Singh

Kharag Singh was born in Tarn Taran (Punjab) in 1957. He became interested in old films at an early age. When he was studying in Jamshedpur Co-Operative College during 1975 to 1978, old movies used to be shown in Star Talkies. He saw Taxi Driver and Baiju Bawra, among others. These films influenced him a lot. He kept a notebook in which he wrote information about all the movies he watched. He wrote down the names of producer, director, actors and actresses, music composer etc. His friends used to come to him to get information about old films. This is how his journey began and continues to this day.



Prof Surjit Singh

He is a retired Theoretical Physicist. He has been watching Hindi movies since 1952, has been collecting Hindi songs, movies and magazines since 1969, and has been writing about these things since 1996. He has had a website since 1999, <http://hindi-movies-songs.com/joomla/>



Pandit Chand
An Unsung Junior Artist

Kharag Singh
Prof Surjit Singh

PANDIT CHAND

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Professor Surjit Singh

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On the Cover:

A selection of roles played by Pandit Chand.

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By professor toofaanii publishers, East Lansing, MI USA

DEDICATION

*DEDICATED TO MY PARENTS (1) LATE SARDAR
JASWANT SINGH (FATHER) & LATE SARDARNI
SURJEET KAUR (PRAKASH KAUR)*

*Also lovingly dedicated to junior artists, whom the famous director
DeMille called 'my finest actors'*

ACKNOWLEDGMENTS

Kharag Singh

I would like to thank my elder brother Prof. Surjit Singh and my wife Nirmal Kaur, elder son Ramandeep Singh (Aman) and younger son Amarprit Singh (Prit) for support.

Thanks also to my two daughter-in-law Priya and Lado

Additional thanks to my grandson Karanvansh and granddaughter Sirohi (Sidak)

I would also like to thank Har Mandir Singh 'Hamraaz' for his books Hindi Film Geet Kosh that helped me in gathering the materials.

Ghatsila, Jharkhand, India

April 2025

Prof Surjit Singh

I am honored to be associated with the work of N Ramaswamy who spent countless hours on this project.

Both of us are grateful to Har Mandir Singh 'Hamraaz' for providing us with the rare magazines and allowing us to use the Hindi Talkie Film Index.

In addition, a big thanks to my wife Harmesh, and three children, Jai, Libby, and Raja, and, special huggable thanks to Benjamin, for always being there for him.

East Lansing, MI

April 2025

SPECIAL ACKNOWLEDGMENT

I joined Facebook in 2009 and connected with many old friends and made many new ones. I also discovered many interesting new groups.

One of them, THOSE WHO COUDNT MAKE IT BIG BUT IT WAS NOT POSSIBLE WITH OUT THEM, was very active in seeking out information about junior artists and group dancers. The members had discussions about hundreds of these minor players and I was beside myself with joy on reading their posts and discussions. I made two new friends, Upendra Samaranayake and Dr Ramnath Iyer Ashok.

Upendra not only posted on Facebook but had also written down detailed filmographies of these artists and collected hundreds of photos of them. I was able to persuade him to publish these filmographies as books in 2019. They remain a valuable resource on junior artists for everybody.

In the meantime, the background dancer (late) Edwina Violette was discovered by Greta Kaemmer in 2011 and I was lucky to interview her and wrote her biography in 2015. Later Narsingh D Agnish collected thousands of photos of background dancers, Edwina identified most of them and another book was the result in 2021.

Kharag Singh and I have benefited heavily from Upendra, Dr Ramnath and Edwina's work in the preparation of this book.

We would like to put on record our indebtedness to them.

Prof Surjit Singh

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PREFACES

Kharag Singh

I never thought that I will be known as a writer. When my elder brother Prof Surjit Singh asked me if I could do a project with him, I agreed. Prof Surjit Singh suggested me every aspects i.e. how to allot file name, how to take snapshots, how to write actor's or actress' role name. I learned many things from him.

I thank Prof. Surjit Singh for his valuable guidance.

Prof Surjit Singh

Like everybody else from my generation, I started watching Hindi movies when I was a teenager and without letting my parents or teachers know. At first I watched them for the story, the romantic songs, the fights, and overall entertainment. Soon I found myself looking at the details, such as the costumes, the sets, and paying attention to the character artists, the junior artists, the group dancers, and the so-called extras. A lot of these artists were typecast as teachers, temple priests, policemen, moneylenders, henchmen, beggars, lawyers, judges, and regular party goers or court attendees, to name a few. Most fascinating for me were the backup dancers, who did their job very professionally, but most of the time were not even listed in the credits. They were the unknown, the unheralded, the unsung, and the unrecorded, even though movies could not be made without them.

So, when Kharag Singh asked me if he could do a project with me, I suggested that he should watch the available films and take snapshots of the cast. He did a great job by capturing every single person who had a speaking role.

Kharag is working his way through the 1970s and already published many volumes.

Among the captured photos he found so may junior artists that we decided to start a series on them.

This one is on Pandit Chand. It has all his photos in various roles from the movies available to us. It covers his active period 1959 to 1986.

He was a very versatile actor, the varieties of roles he played is listed at the end of the photo gallery and 16 images of him in these roles are on the cover.

We hope the readers will as much fun with the book as we have had in creating it.

INTRODUCTION

[From the book

Unsung Junior Artists of Hindi Cinema Who Debuted Before 1961

by Upendra Samaranayake and Prof Surjit Singh (2019)]

Junior Artists in Films

In a film's posters and other publicity material, one usually finds the names of stars or leading players. Featured players who play important supporting roles are also mentioned. Some times well-known character artists may also be noticed. In Hindi films, famous comedians and dancers too find a place. In the credits of the films once again, the list is repeated, possibly in slightly different order. One would almost never find a mention of the extras.

These artists are supposed to remain inconspicuous, do not have a spoken part, never get a closeup, and, are akin to other props on the set such as sofas, stuffed tigers and wall clocks! They are known by various names: junior artists, atmosphere, background talent, background artists or performers, supernumeraries, supers, walking background, human props, and so on. Of course, they are never mentioned anywhere. In the very first feature film, *Raja Harishchandra* (Silent, 1913), many extras were required in various scenes. Again, in the first talkie, *Alam Ara* (Hindi, 1931), many extras play nomads. Neither mentions their names. On rare occasions they do get mentioned as an amorphous nameless group: *a cast of thousands*.

Although films could not be made without them, vast majority of them disappear into the void, unnoticed and unsung. Rare few get noticed and actually become recognized for their work. In Hindi cinema, we have examples of Mehboob, LV Prasad, Silk Samitha, Mumtaz, Aruna Irani, Meena T., and, Mithun Chakraborty, to name a few. Sometimes a transition in the opposite direction takes place. Consider the case of Eddie Billimoria, who, a superstar in the thirties and forties, forming one of the earliest star pairs with Sulochana, was later seen as a character artist, and still later, as a junior artist in more than 100 films.

Even though they are not credited, sometimes their role gets emphasized. A few examples may be worthwhile. In *Sone Ki Chidiya* (1958) Balraj Sahni has a lot to say about the plight of the junior artists, and, when he gets some money he gives it to the Junior Artists Relief Fund. In *Mehlon Ke Khwab* (1960), Madhubala and her sister Chanchal play the role of extras who dream of becoming stars in the future. In one scene, an older junior

artist played by Leela Chitnis stands in front of a giant fan for air. She says that she used to be a big star. Many other incidents of junior artists' plight and how they deal with it are depicted in this film. A typical story of a poor boy with dreams running away from home with the family assets and ending up as an extra is played by Asrani in *Guddi* (1971).

More recently, in *Om Shanti Om* (2007), Shah Rukh Khan plays a junior artist who dies saving the heroine of the film. Ironically, he is reincarnated and becomes a superstar. In *Mythia* (2008), Ranvir Shourie, playing an extra but having the same face as a criminal, gets sucked into the activities of the underworld.

Once in a while extras are needed for roles outside of filming. When Tom Cruise visited Bombay in 2011 to promote his latest *Mission Impossible* film, he was greeted by hundreds of screaming fans. Little did poor Tom know they were all extras hired at Rs 150 per person to be his crazy fans for a short time!

Junior Artists, Brief History

If the extras are not mentioned in film credits, one can guess that they are not much written about, until recently that is. Since the beginning, many books, magazine articles, government reports and film association reports have been written but none says a word about these artists.

Apparently the first mention of extras was in the *PG Kher Committee Report* (1966), requested by the government of Maharashtra to inquire about the labor conditions in the film industry. The report mentioned that most of the extras were supplied by the so-called junior artist suppliers on requests by the producers. They were usually divided into three classes (A, B and C) based on mainly on physique and looks. Class A was for the elite crowd in high-class parties, B for village scenes, railway compartments etc. and C for scenes in shanty towns and other poorest neighborhoods. According to the Report, an A class girl might make about Rs 120 per month and B and C girls between Rs 20 to 40 per month. Apparently, there was also a super-decent class making Rs 175 per month! This situation has continued although the finances have improved. In 2015, for example, an average junior artists working for a film might get Rs 1000 per day, while an experienced class A person would end up with Rs 5000 per day.

Filmfare magazine in 1970 (December 18 issue) had a 4-page article, *Shocking Plight of the Extras* by Gautam GS Vohra. According to the article, about 400 extras would gather daily in a shed with wooden benches near Dhobi Ghat, next to the Mahalaxmi Railway Station. The selections were made by the producers' agents who took the lucky ones away to the various studios. Most were from the Punjab and Maharashtra, a few being from other parts of North India. The author also interviewed many of them.

Their stories are familiar. The men ran away from home to become actors and women typically lost a parent or were married early, with husbands who died or divorced them. There were a few cases of well-to-do aspirants who did the work for the chance to be in films, but they did not last long.

Around 2000, the nature of the films began to change. Already in a report in the *Time* magazine in 2002, the usual junior artists were having problems finding work because the producers wanted younger people who look like models. And these guys did not even bother to become members of the Junior Artists Association that was established in 1956.

Then a time came when a lot of foreigners started to be used in Hindi films. In an article in the *Indian Express* in 2008 (October 6 issue), it was mentioned by Dharmesh Tiwari, general secretary of the Federation of Western India Cine Employees that "*Producers bring in foreign extras and junior artistes because they look nicer, and our people lose out on their jobs.*" A strike by about 100,000 workers was finally canceled when the producers' associations agreed to their demands of equitable employment of extras and proper and timely pay. [As an aside, Terence Lyons, the well-known background dancer mentioned that he had supplied most of the hippies during the filming of *Hare Rama Hare Krishna* (1971).] Another article in the *Deccan Herald* (June 12, 2011) brought out similar stories from anguished junior artists.

Finally, two definitive works on junior artists must be mentioned. First one is a detailed study of the ancillary workers in the Hindi film industry. *The Missing 3 in Bollywood, Safety Security Shelter* by Opendar Chanana (2011). The second is a doctoral dissertation, *Acting Bodies, a Study of Junior Artistes in Indian Film Industry* by Nirmala MN (2015). To close this chapter, in the next section we summarize their findings.

Junior Artists, Labor Movement

Opendar Chanana is the director of a documentary on working conditions of thousands of supporting workers in Hindi films. The work, *Living on the Edge: Deglamourizing Bollywood* (2017) won a Gold Award at the Debut Filmmaker category of Virgin Spring Cinefest, in India. The published report traces the history of various film associations from their inception to modern times. He also highlights the various acts related to cinema and their implementation in the form of private and public schemes.

In describing the Junior Artists Association, he quotes Amjad Khan as saying, "*They are no strangers to burning deserts, nor to freezing mountains or the winds on lonely rain swept plains. They carry on regardless. Silent sentinels who lend credence and believability to Moses exodus with his people out of Egypt as in The Ten Commandments and the required weight to the people fleeing from the village as the dam is about to burst.*" The association was formed due to leading roles played by Navin Yagnik, a well-known

star of the forties. In the early sixties, when the producers failed to pay their dues, Jagdish Sethi (Chairman) and Anwar Hussain (President) persuaded the producers to do the right thing.

The *Mahila Kalakar Sangh* the Junior Artists Association for females had been a part of the main organization since the beginning. But in 1972, they decided to part ways because of many reasons.

The other book, the doctoral dissertation of Nirmala MN deals with the Telugu, Tamil, Kannada film industries in addition to Hindi. It summarizes previous work, traces the history of the extras in the four industries. It has numerous interviews with many junior artists from all the cities. It has sections describing the suppliers like Pappu Lekhraj and also the relationship of the associations with political parties.

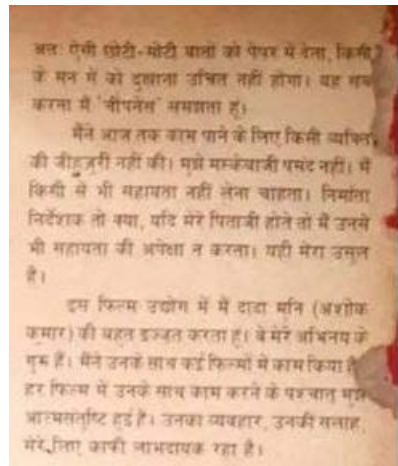
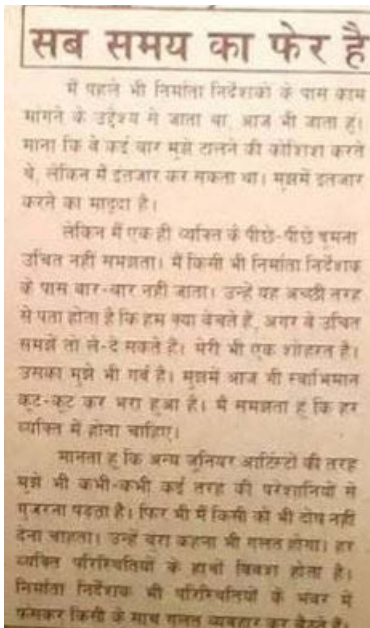
Summary

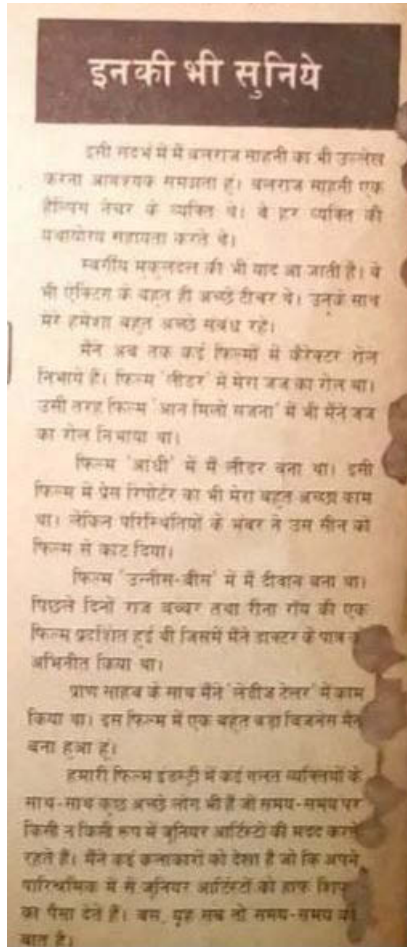
The life of a junior artist is far from the blinding lights and glamour of Hindi cinema. Junior artists work as hard as the big stars, know exactly where to sit or stand, how to behave in front of camera, how to listen to the director and behave accordingly. But they are paid far less and barring some exceptions, are treated like third class passengers of a railway compartment, a role which they often play!

This book is our tribute to their toils. Indeed, Hindi cinema would not have been possible without them.

AN INTERVIEW

From a Hindi magazine in 1984.





Junior Artist Pandit Chand

About 15-20 years ago, I came to the film industry with the desire to become a playback singer. In this regard, I also had discussions with O. P. Nayyar. But just as the opportunity to work came, I contracted asthma. All my desires, my happiness, my hopes were clouded in smoke. Now, only living life was left.

The hope of spending the remaining moments of life happily was almost gone. My future seemed dark to me. It was in such moments that I finally

had to associate with the Junior Artists Association. I started getting character roles. Seeing the times, I became engrossed in that as well.

It's All a Matter of Time

In the past, I used to go to producers and directors asking for work. I still do that today. I agree that they try to avoid me many times, but I can wait. I have the patience for it.

But I don't consider following one person around to be wise. I don't go to any producer or director repeatedly. They should understand this naturally – whether or not to give us work. I also have my own self-respect, and I am proud of it. I still have a sense of self-worth within me. I believe that every person should have self-respect.

Like other junior artists, I too have had to go through many hardships. Even then, I don't want to blame anyone. Perhaps it was my own fault. Every person is a victim of circumstances. Producers and directors are also sometimes caught in the web of their own circumstances.

Now, going to the press for small matters seems wrong to me. What is in my heart should remain there. I feel "cheapness" in doing otherwise.

Until today, I have never flattered anyone to get work. I don't like buttering up people. I don't want to take help from anyone. Not to mention producers and directors, I wouldn't even expect help from my own father. This is my principle.

In this film industry, I respect Dada Muni (Ashok Kumar) the most. He is a fan of my acting. I have worked with him in several films. After working with him in every film, I have felt a sense of satisfaction. His behavior and his advice have been very beneficial for me.

Listen to This Also

In the acting world, it is important to have a guru like Kanwar Mahinder. Kanwar Mahinder is such a capable individual. He has a deep understanding of the art.

I also remember the late Mac Mohan. He was a very good actor. I always enjoyed working with him.

I have played many types of roles so far. In the film "Leader", I was a

judge. I also played the role of a goon in a film called "Milan Ki Raat".

In the film "Aandhi," I became a leader. I had a very good role in this film. But due to circumstances, that film got stuck.

In the film "Doosri Dulhan", I played the role of a madman. Recently, a film "Geeta Rupali" was released in which I played the role of a doctor's compounder.

I have worked with Paintal Saheb in "Lady Killer". In this film, I have become a very big villain.

In our film industry, there are many capable people. Along with good times, bad times also come. Even after working in so many films, I am still a junior artist. I have seen artists who charge money just to make junior artists stand in a frame. Well, this is how times are.

FILMOGRAPHY

1959-1970



1959 Anari



1959 Dhool Ka Phool



1959 Goonj Uthi Shehnai



1959 Kagaz Ke Phool

PANDIT CHAND



1959 Love Marriage



1960 Apna Ghar



1960 Apna haath Jagannath



1960 Dil Apna Aur Preet Parayi

SINGH AND SINGH



1960 Ek Ke Baad Ek



1960 Kanoon



1960 Masoom



1961 Bombay Ka Chor

PANDIT CHAND



1961 Dharamputra (1)



1961 Dharamputra (2)



1961 Jhumroo



1961 Junglee

SINGH AND SINGH



1961 Pyar Ki Pyas



1962 Anpadh



1962 Asli Naqli



1962 Baat Ek Raat Ki

PANDIT CHAND



1962 Mehendi Lagi Mere Haath



1963 Mere mehboob



1964 Aandhi Aur Toofan

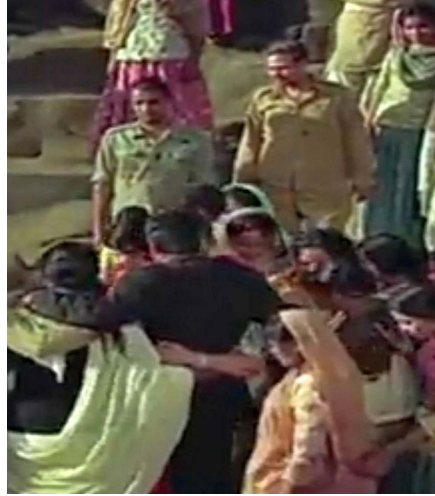


1964 Aap Ki Parchhaiyan

SINGH AND SINGH



1964 Aayi Milan Ki Bela (1)



1964 Aayi Milan Ki Bela (2)



1964 Leader

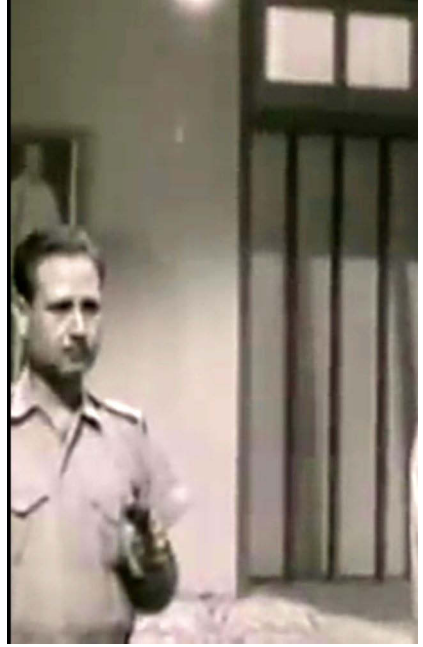


1964 Majboor

PANDIT CHAND



1964 Sangam



1965 Chand Aur Suraj



1965 Do Matwale



1965 Faisla

SINGH AND SINGH



1965 Fauladi Mukka (1)



1965 Fauladi Mukka (2)



1965 Jab Jab Phool Khile

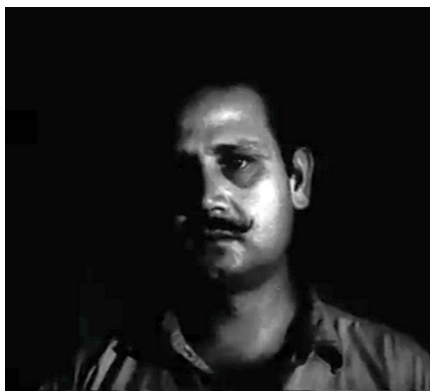


1965 Lootera

PANDIT CHAND



1965 Sati Naari



1965 Shaheed



1965 Shriman Funttoosh

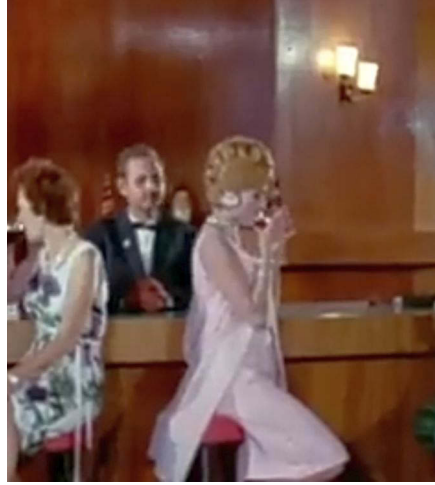


1965 Waqt

SINGH AND SINGH



1965 Zindagi Aur Maut



1966 Dus Lakh (1)



1966 Dus Lakh (2)



1966 Gaban

PANDIT CHAND



1966 Sarhadi Lutera



1967 Aman



1967 Milan Ki Raat



1967 Raat Andheri Thi

SINGH AND SINGH



1967 Taqdeer



1967 Upkar

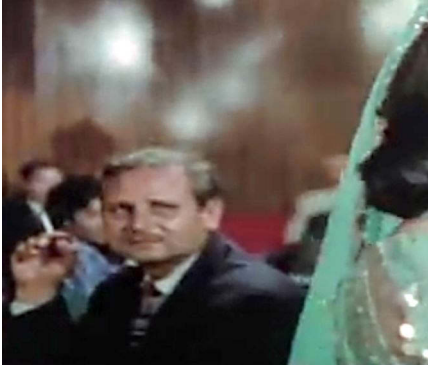


1967 Wahan Ke Log



1967 Woh Koi Aur Hoga

PANDIT CHAND



1968 Aankhen (1)



1968 Aankhen (2)



1968 Baazi



1968 Baharon Ki Manzil

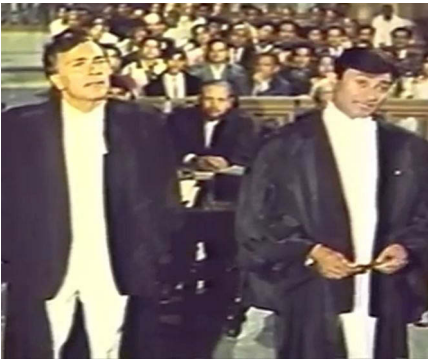
SINGH AND SINGH



1968 Brahmchari



1968 Duniya (1)



1968 Duniya (2)



1968 Dushman

PANDIT CHAND



1968 Neel Kamal



1968 Padosan



1968 Parivar



1968 Vasnaa (I)

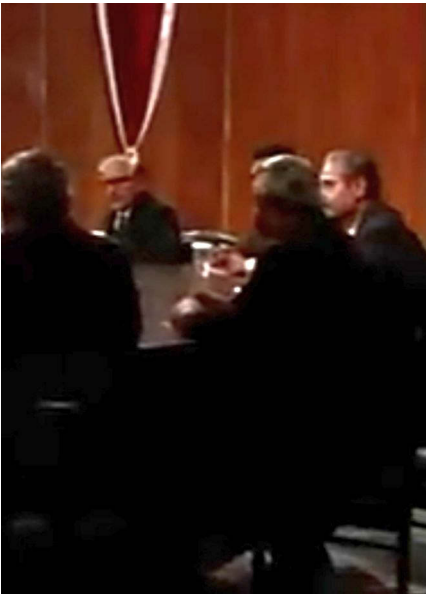
SINGH AND SINGH



1968 Vasnaa (2)



1968 Watan Se Door



1969 Aadmi Aur Insaan



1969 Aansoon Ban Gaye Phool

PANDIT CHAND



1969 Chanda Aur Bijli



1969 Ek Phool Do Maali (1)



1969 Ek Phool Do Maali (2)



1969 Inteqam

SINGH AND SINGH



1969 Jaalsaz



1969 Jeene Ki Raah



1969 Kanyadaan



1969 Nateēja

PANDIT CHAND



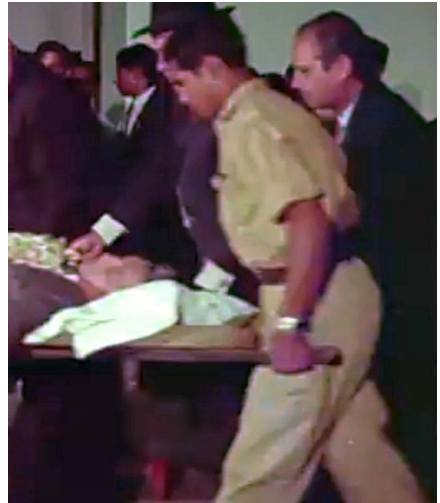
1969 Prince



1969 Satyakam



1969 Shart



1969 The Killers

SINGH AND SINGH



1970 Aan Milo Sajna



1970 Bachpan



1970 Ek Nanhi Munni Ladki Thi



1970 Ganwar

PANDIT CHAND



1970 Jahan Pyar Mile (1)



1970 Jahan Pyar Mile (2)



1970 Jeevan Mrityu



1970 Kab Kyon Aur Kahan

SINGH AND SINGH



1970 Khamoshi



1970 Khilona



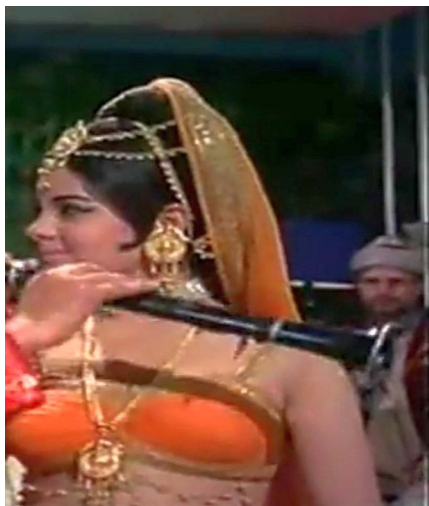
1970 Prem Pujari



1970 Purab Aur paschim



1970 Raaton Ka Raja



1970 Sachcha Jhootha

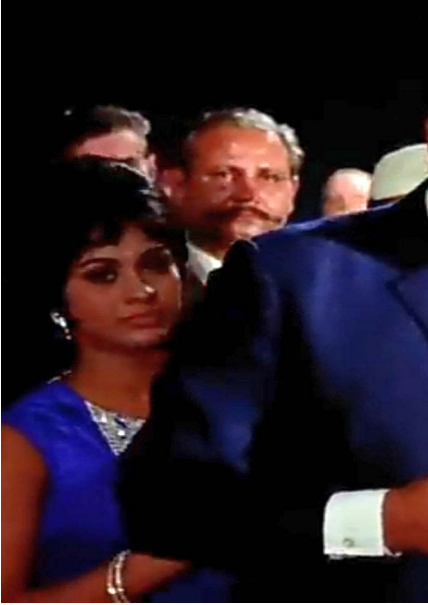


1970 Sharafat



1970 Suhana Safar

SINGH AND SINGH



1970 'Tum Haseen Main jawan' (1)



1970 'Tum Haseen Main jawan' (2)



1970 'Umang' (1)



1970 'Umang' (2)



1970 Veer Ghatotkach

1971-1980



1971 Adhikar



1971 Bikhre Moti



1971 Charandas

PANDIT CHAND



1971 Ek Paheli



1971 Guddi



1971 Hulchul



1971 Hum Tum Aur Woh

SINGH AND SINGH



1971 Hungama



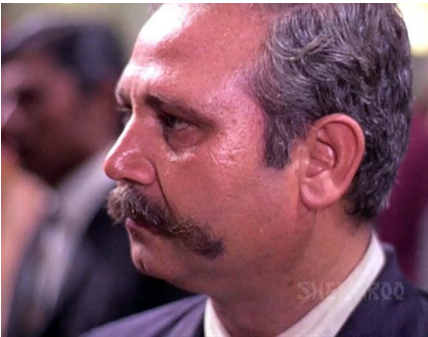
1971 Jaane Anjaane



1971 Jawan Mohabbat



1971 Kahin Aar Kahin Paar



1971 Kal Aaj Aur Kal

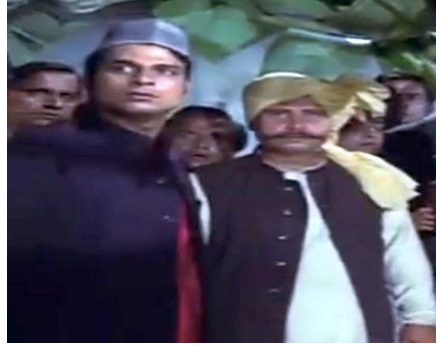


1971 Kangan

PANDIT CHAND



1971 Lal Patthar



1971 Mela



1971 Mera Gaon Mera Desh



1971 Naya Zamana

SINGH AND SINGH



1971 Paras



1971 Paraya Dhan



1971 Preetam (1)



1971 Preetam (2)

PANDIT CHAND



1971 Reshma Aur Shera



1971 Sher E Vatan



1971 Tere Mere Sapne



1971 Upasana

SINGH AND SINGH



1971 Veer Chhatrasal



1972 Aankhon Aankhon Mein



1972 Annadata

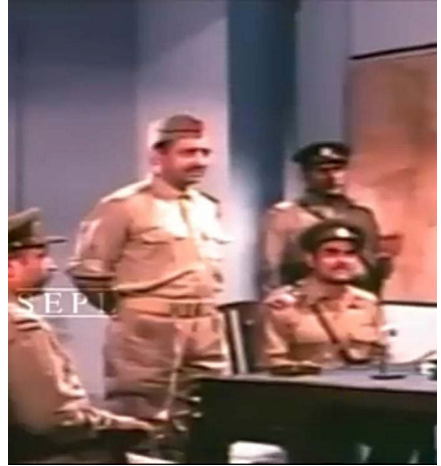


1972 Anokhee Pehchan

PANDIT CHAND



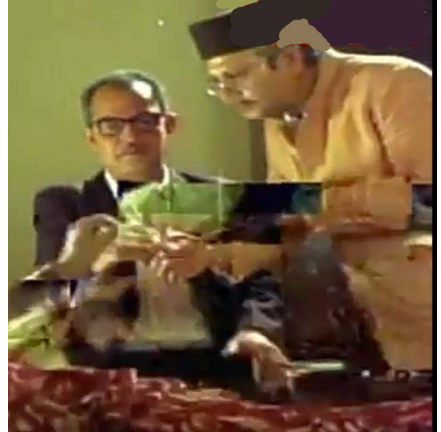
1972 Bawarchi



1972 Be Imaan (1)



1972 Be Imaan (2)



1972 Bees Saal Pahle

SINGH AND SINGH



1972 Bharat Ke Shaheed (1)



1972 Bharat Ke Shaheed (2)



1972 Dastaan



1972 Dharkan

PANDIT CHAND



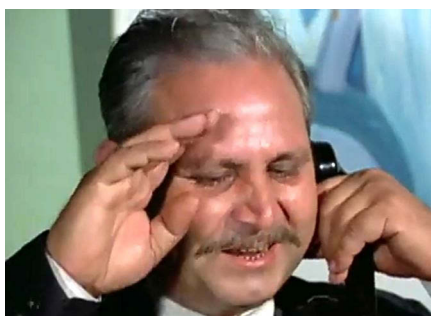
1972 Dukh Bhanjan Tera Naam



1972 Ek Baar Muskura Do



1972 Ek Bechara



1972 Ek Nazar

SINGH AND SINGH



1972 Gora Aur Kala



1972 Joroo Ka Gulam



1972 Kaanch Aur Heera



1972 Parchhaiyan

PANDIT CHAND



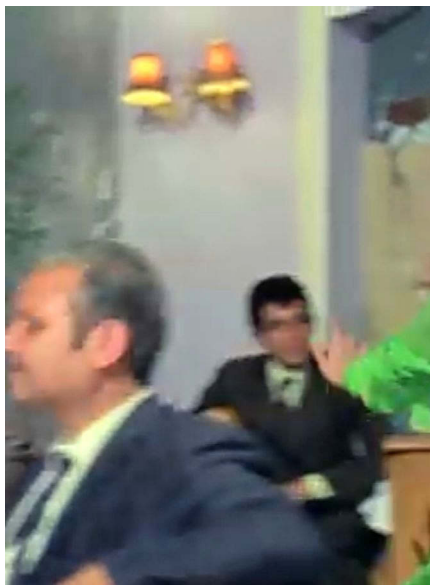
1972 Raaste Ka Patthar



1972 Raja jani (1)



1972 Raja jani (2)



1972 Rakhi Aur Hathkadi

SINGH AND SINGH



1972 Roop Tera Mastana (1)



1972 Roop Tera Mastana (2)



1972 Samadhi



1972 Sazaa

PANDIT CHAND



1972 Shadi Ke Baad



1972 Shehzada



1972 Shor



1972 Sultana Daku (1)

SINGH AND SINGH



1972 Sultana Daku (2)



1972 Sultana Daku (3)



1972 Tangevala



1972 Victoria No. 203

PANDIT CHAND



1973 Abhimaan (1)



1973 Abhimaan (2)



1973 Anamika



1973 Anhonee

SINGH AND SINGH



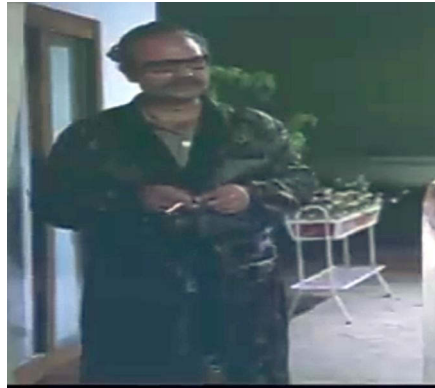
1973 Bandhe Haath



1973 Bobby



1973 Chalak

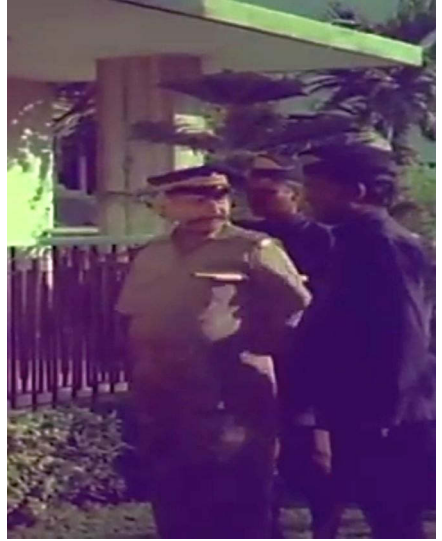


1973 Chhaila

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1973 Daaman Aur Daag



1973 Dhamkee



1973 Dharma



1973 Dhundh

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1973 Honeymoon



1973 Jheel Ke Us Paar



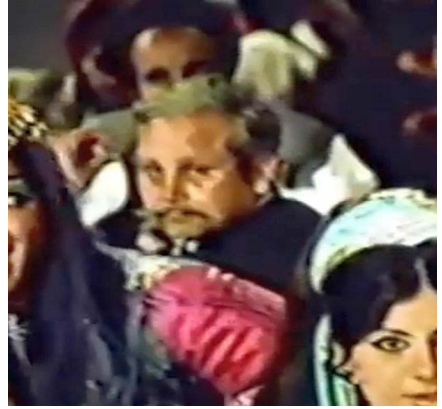
1973 Jugnu



1973 Kachche Dhage



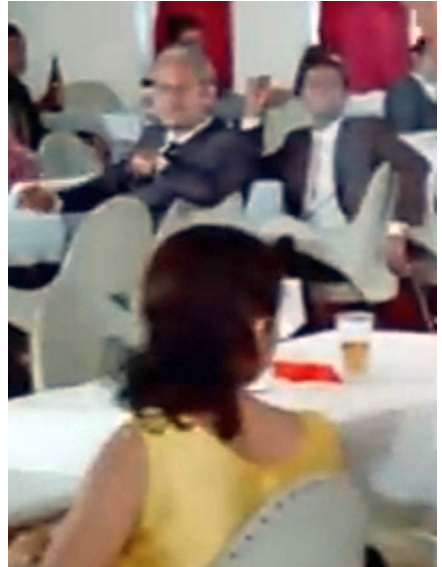
1973 Loafer



1973 Maa bahen Aur Biwi



1973 Manchali



1973 Mera Desh Mera Dharam

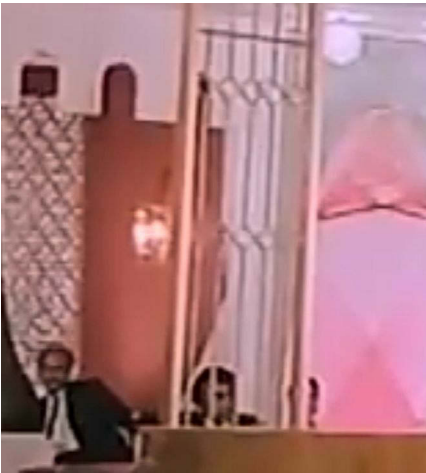
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1973 Phagun



1973 Raja Rani



1973 Shareef Badmash



1973 Sone Ke Haath

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1973 Zanjeer



1974 5 Rifles



1974 Aakraman



1974 Ajanabee

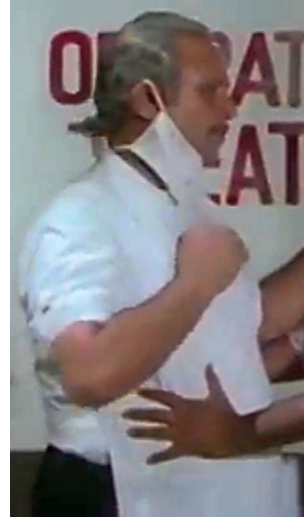
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1974 Amir Garib



1974 Anjaan Rahen



1974 Badla



1974 Charitraheen



1974 Chhote Sarkar

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1974 Chor Chor



1974 Chor Machaye Shor



1974 Duniya Ka Mela



1974 Geeta Mera Naam

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1974 Jab Andhera Hota Hai



1974 Kasauti



1974 Manoranjan

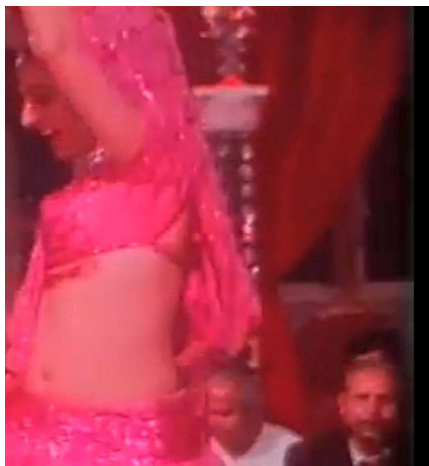


1974 Manzilen Aur Bhi Hain

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1974 Mere Sajna



1974 Paise Ki Gudiya (1)



1974 Paise Ki Gudiya (2)



1974 Paise Ki Gudiya (3)

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1974 Phir Kab Milogi



1974 Pocket Maar



1974 Rajnigandha



1974 Roti Kapda Aur Makan

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1974 Roti



1974 Sagina



1974 Sauda



1974 Shaitan

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1974 Vachan



1974 Vardaan (1)



1974 Vardaan (2)



1974 Woh Mai Nahi

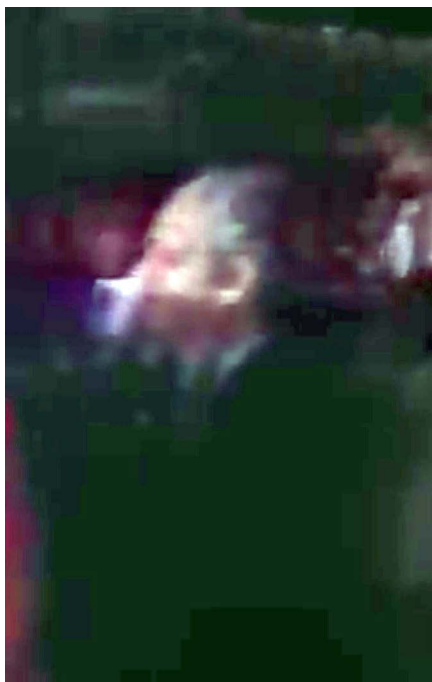
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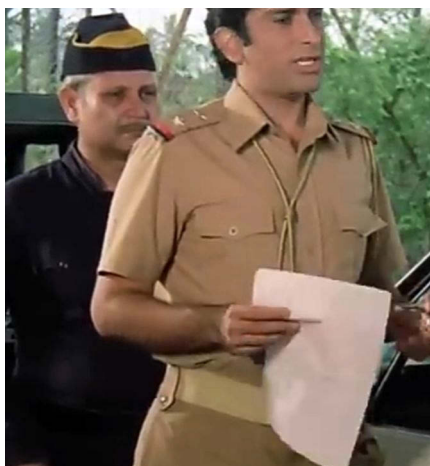
1975 Aandhi



1975 Apne Rang Hazar

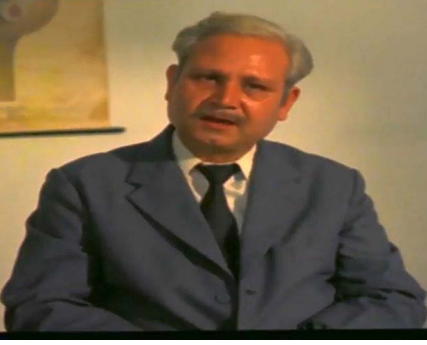


1975 Chori Mera Kaam



1975 Deewar

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1975 Kaam Shashtra



1975 Khel Khel Mein



1975 Prem Kahani



1975 Sanyasi

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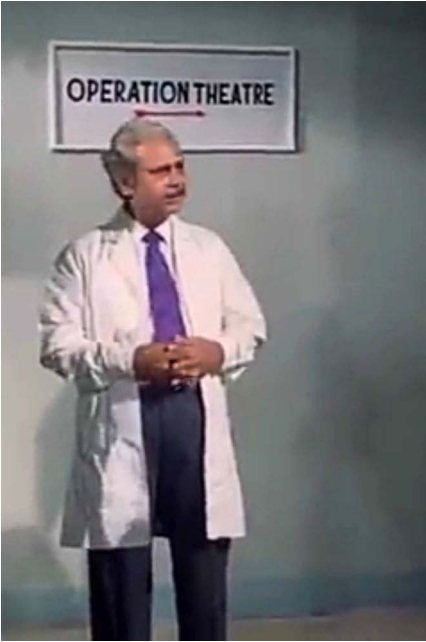


1975 Zameer



1976 Aaj ka Mahatama

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1976 Aap Beati



1976 Bhanwar



1976 Charas

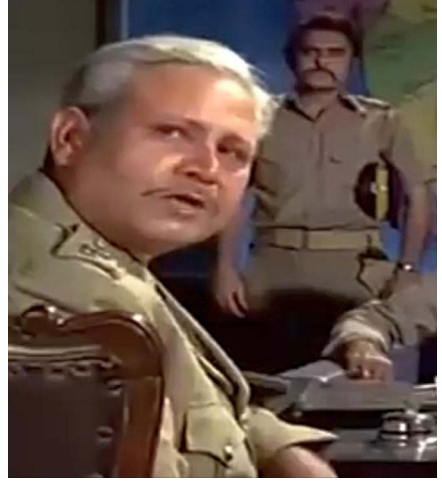


1976 Dus Nambari (1)

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1976 Dus Nambari (2)



1976 Jaaneman



1976 Kalicharan



1976 Khan Dost

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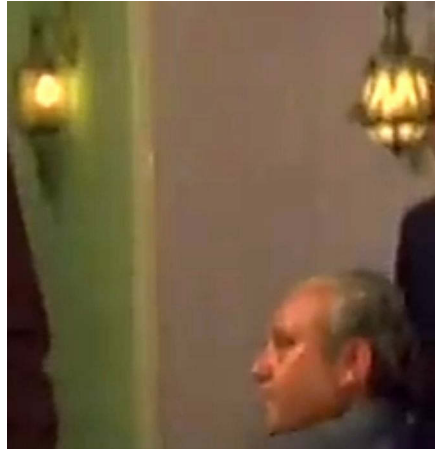
1976 Laila Majnu



1976 Sabse Bada Rupaiya



1976 Santaan



1976 Toofan Aur Bijli



1976 Udhar Ka Sindoor



1977 Aadmi Sadak Ka



1977 Aankh Ka Tara



1977 Abhi To Jee Lein

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1977 Agent Vinod



1977 Alaap



1977 Amar Akbar Anthony



1977 Chalta Purza (1)

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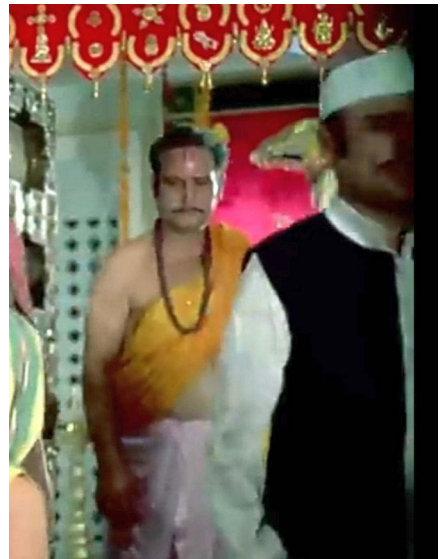
1977 Chalta Purza (2)



1977 Dream Girl



1977 Farishta Ya Qatil



1977 Heera Aur Patthar

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1977 Hum Kisise Kam Nahin



1977 Kacheha Chor



1977 Karam (1)

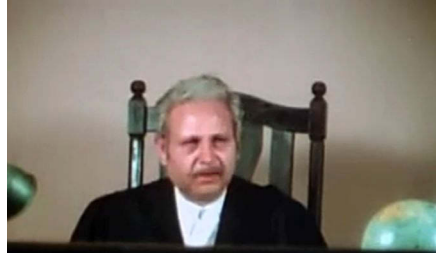


1977 Karam (2)

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1977 Khoon Pasina



1977 Maha Badmash



1977 Marna Bhanja



1977 Mandir Masjid (1)



1977 Mandir Masjid (2)

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1977 Mastan Dada



1977 Naami Chor



1977 Pandit Aur Pathan



1977 Parvarish

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1977 Yaaron Ka Yaar



1978 Aankhon Ke Jharokhon Se



1978 Chor Ke Ghar Chor



1978 Desh Pardesh

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1978 Rahu Ketu



1978 Trishul



1978 Tumhare Liye



1978 Vishwanath

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1979 Aatish (1)



1979 Aatish (2)



1979 Bhala Manus



1979 Dada

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1979 Dhongee



1979 Do Shikari



1979 Ladke Baap Se Badhke



1979 Lahu Ke Do Rang



1979 Sarkari Mehmaan



1979 Suhaag (1)



1979 Suhaag (2)



1979 Zalim (1)

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1979 Zalim (2)



1980 Aap Ke Deewane



1980 Bombay 405 Miles (1)



1980 Bombay 405 Miles (2)

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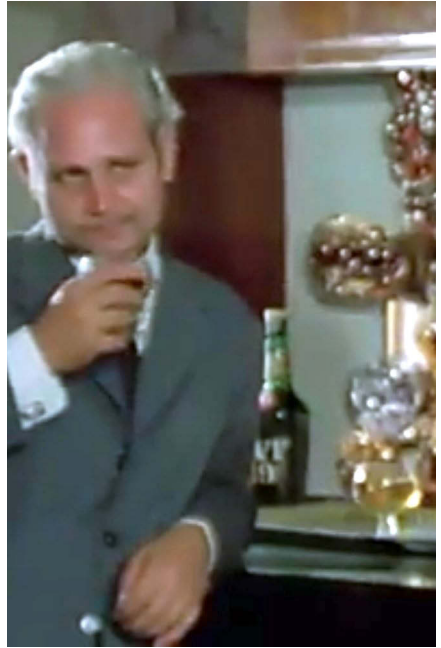
1980 Chunouti



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1980 Garam Khoon

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1980 Hum Nahin Sudharenge



1980 Insaaf Ka Tarazu



1980 Karz (I)

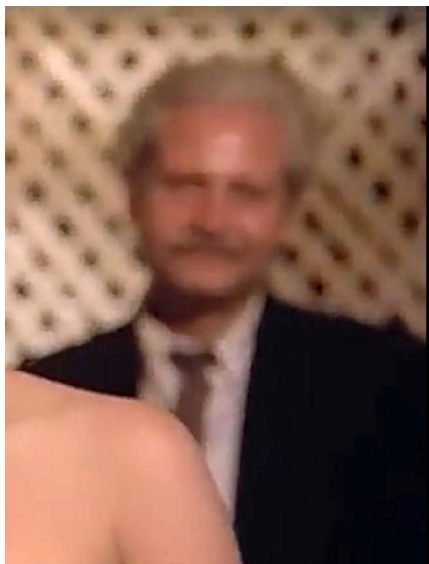


1980 Oh Bewafa

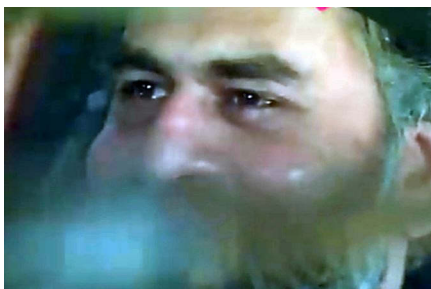
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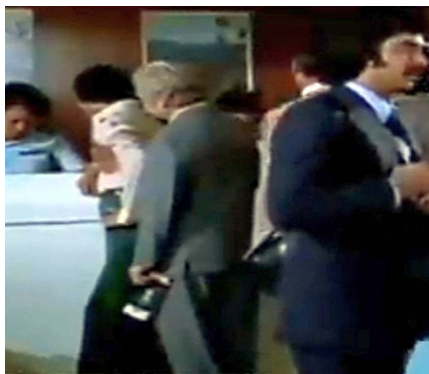
1980 Qurbani



1980 Sajan Ki Saheli



1980 Shaan

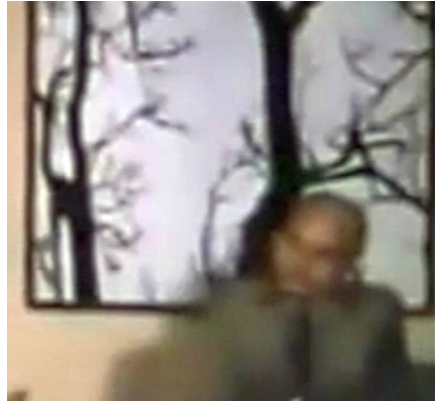


1980 Thodisi Bewafai

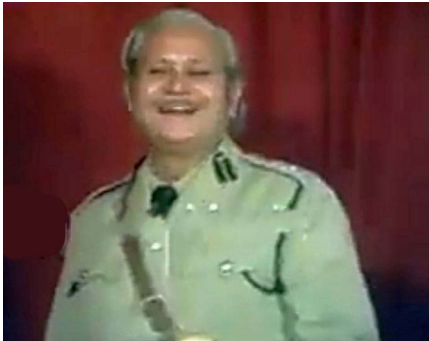
1981-1986



1981 Armaan



1981 Dhanwan



1981 Ek Aur Ek Gyarah



1981 Khoon Aur Pani

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1981 Kudrat



1981 Naseeb



1981 Prem Geet



1981 Shakka

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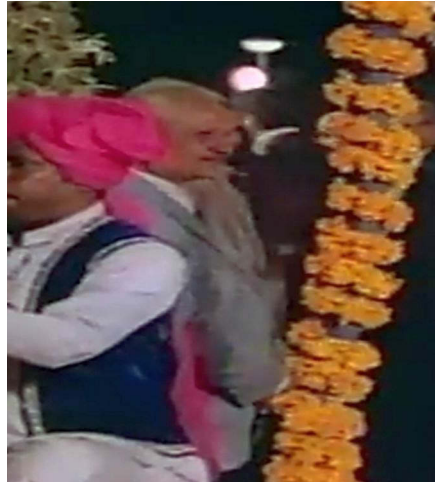
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1982 Adat Se Majboor (2)



1982 Amne Samne



1982 Do Dishayen

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1982 Khuddar (1)



1982 Khuddar (2)



1982 Namak Halal

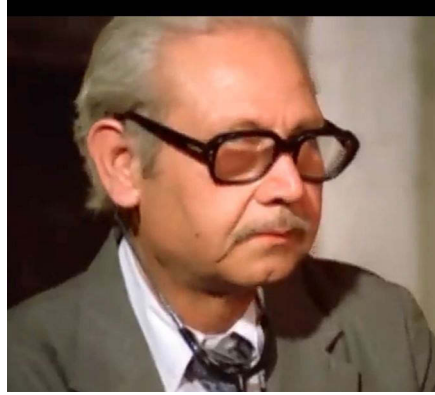


1982 Rajmahal

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1982 Rajput



1983 Aan Aur Shaan (1)



1983 Aan Aur Shaan (2)

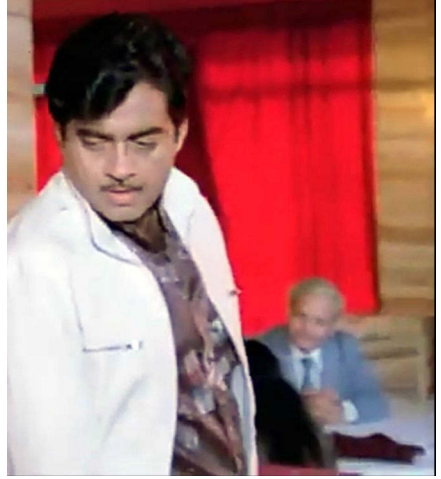


1983 Bade Dil Wala

PANDIT CHAND



1983 Humse Hai Zamana



1983 Mangal Pandey



1983 Mazdoor



1983 Nastik

SINGH AND SINGH



1983 Pukar



1983 Rachna



1983 Taqdeer



1984 Aaj Ki Awaaz

PANDIT CHAND



1984 Boxer



1984 Farishta



1985 Jawaab



1986 Aap Ke saath

ROLES PLAYED

Here is the variety of roles played by Pandit Chand.

We have simplified the list by using phrases like Court Person, it could mean Court Sitting Lawyer, Court Attender, Court Official, Court Policemant, Court Witness, Court Jury Member etc.

Airport Person	Crime Scene Person	Judge	Rioter
Army Officer	Daku	Juror	Robbery Victim
Auction Viewer	Dance Person	Lab Scientist	Searcher
Audience Member	Death Bed Person	Lawyer	Seated Inspector
Autograph Person	Dig	Listener	Seated Lawyer
Babysitter	Dinner Guest	Loyalist	Seth
Bar Guest	Direction Giver	Marriage Person	Sheikh
Bartender	Discusser	Meeting Attender	Shooter
Bidder	Doctor	Meeting Member	Shooting Onlooker
Birthday Guest	Drinker	Munimji	Show Person
Birthday Person	Engagement	Museum Visitor	Show Watcher
Boxing Viewer	Execution Witness	Night Guest	Sitting
Brahmin	Exiting Person	Office Person	Slapping Inquirer
British Officer	Expert	Official	Song Viewer
Brothel Onlooker	Fashion Show Watcher	Onlooker	Sports Match Person
Bus Waiter	Father	Pandit	Stage Person
Businessman	Fight Onlooker	Party Guest	Standing
Buyer	Firecracker Victim	Passerby	Street Person

PANDIT CHAND

Bystander	Friend	Patron	Temple Person
Campaigner	Funeral Person	Pharmacist	Temple Prayer
Carrier	Gambler	Police Chief	Tenant
Chaser	Gambling Person	Police Constable	Thrower
Clapper	Guest	Police Inspector	Townsmen
Clinic Guest	Host	Poster Observer	Train Person
Club Guest	Hotel Person	Praiser	Traveller
Clubgoer	House Buyer	Prayer	Vaid
Colonel	House Owner	Prisoner	Veteran
Coming Person	Husband	Procession Person	Viewer
Complainer	Informant	Prosecutor	Villager
Consorter	Informer	Prostitute Client	Walker
Constable	Inmate	Reception Person	Wedding Guest
Councillor	Inspector	Refugee	Wedding Person
Court Person	Inviter	Registry Keeper	Witness
Cricket Viewer	Jailor	Regular	

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ABOUT THE AUTHORS

Kharag Singh

Kharag Singh was born in Tarn Taran (Punjab) in 1957. He became interested in old films at an early age. When he was studying in Jamshedpur Co-Operative College during 1975 to 1978, old movies used to be shown in Star Talkies. He saw Taxi Driver and Baiju Bawra, among others. These films influenced him a lot. He kept a notebook in which he wrote information about all the movies he watched. He wrote down the names of producer, director, actors and actresses, music composer etc. His friends used to come to him to get information about old films. This is how his journey began and continues to this day.

Prof Surjit Singh

Professor Surjit Singh, a diehard movie fanatic, period. He is a retired Theoretical Physicist. He has been watching Hindi movies since 1952, has been collecting Hindi songs, movies and magazines since 1969, and has been writing about these things since 1996. He has had a website since 1999,

<https://hindi movies songs.com/joomla/>

OTHER BOOKS BY KHARAG SINGH

1. Hindi Films: Pictures of the Cast 1971 Part A by Kharag Singh and Professor Surjit Singh (2024)
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3. Hindi Films: Pictures of the Cast 1971 Part C by Kharag Singh and Professor Surjit Singh (2024)
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1. Edwina: An Unsung Bollywood Dancer of the Golden Era, by Prof Surjit Singh (2015)
2. The RMIM Minibus (1992-): A Compendium of Selected Writings About Indian Films, Their Songs and Other Musical Topics From a Pioneering Internet Discussion Group, by Prof Surjit Singh (2017)
3. Music and Arts in Hyderabad Deccan: A Contribution to the History and Culture of Bygone Days, by Kamalakar Pasupuleti (2017)
4. Indurani: An Unsung but Unforgettable Heroine of the Early Talkies by Prof Surjit Singh (2017)
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